

Student Name: Kayne Evans

P Number: 1903578

Programme of Study: Graphic Design (BA)

Module: ADAD4018 Ways of Thinking

Tasks in the order I received them:

Task One: Semiotic Analysis = 518

Task Two: Manifesto = 498

Task Three: Practice-based Writing = 524

Task One: Semiotic Analysis

Semiotic analysis allows us to establish meaning within media. It allows us to express our thoughts and ideologies in various ways. It 'can often provide a rational and methodological initial approach to a text or image' (Hebert, 2020, pg.1). Because of this, it is an important part of development for both humanity and the society we live in. Imagery and text can be the 'most prominent modes of communication in contemporary society' (Wong, 2019, pg.1), which solidifies the notion that analysing these forms of media can help communicate complex ideas, which can extend beyond surface level observations.

Semiotic analysis is largely represented through advertisements, which come from a large variety of industries and fields. Marketing is an important part of any business, which 'serves to create a unique brand "language" that speaks for the brand over its lifetime' (Oswald, 2012, pg.46). One such advertisement that I will be analysing is a campaign created by Ecovia.

The advertisement features a male being punched by an off-screen person. A car is painted on both the fist of the aggressor, and the face of the person who is being punched. The collision of the fist with the face directly correlates with the collision of the two cars represented by the paintings. This may signify a direct relation between violence and drink drivers, which is further established by the text below, which reads 'Stop the violence. Don't drink and drive.' The image indicates that drink driving could cause physical harm to a person, which is seen as a lack of self-control. It attempts to appeal to the morality of the viewer, likening the act of drink driving to morally bad behaviour, which could negatively impact the life of others.

The text below the image is significant to the message of the piece. The red text indicates the importance of the message, attracting the attention of the viewer and bluntly advising them. This could be interpreted using the 'functions of language', which is a form of analysis that 'distinguishes six elements, or factors of communication, that are necessary for communication to occur' (Hebert, 2020, pg.232). The conative function, used as 'a means of signalling to its receiver' (Hebert, 2020, pg.237), is shown through this text by attempting to persuade the viewer. The expressive function, used 'in relation to its producer' (Hebert, 2020, pg.237), is shown through this text by expressing discontent towards those who would attempt to drink and drive.

The image and text are combined in their attempt to make the viewer feel uncomfortable with the situation. Using aggressive imagery, the advertisement clearly illustrates its message with minimal text, which is impactful and eye catching.

Semiotic analysis is therefore 'extremely helpful in analysing socially shaped semiotic artefacts and unpacking the multiplicity of meanings attached to them' (Wong, 2019, pg.157). This can be done on a subconscious level, requiring the producer to create images that can be assigned meaning with ease.

To conclude, I have gained a better understanding of semiotics and how it applies to my chosen advertisement, which has allowed me to view and perceive it in a more methodical way.



Bibliography

May Wong. (2019) *Multimodal Communication: A Social Semiotic Approach to Text and Image in Print and Digital Media*. Springer International Publishing AG.

Louis Hebert. (2020) *An Introduction to Applied Semiotics*. Routledge.

Laura R. Oswald. (2012) *Marketing Semiotics: Signs, Strategies, and Brand Value*. Oxford University Press.

List of figures

Figure 1: *Stop the Violence: Drive safe*, Ecovia Advertisement, 2012 Available at:

<https://www.tortugacreative.com/stop-the-violence/> (Accessed: 12 November 2021)

Task Two: Manifesto

1. Empathise and have compassion towards those less fortunate, helping them whenever possible.
2. Provide entertainment to those who need an escape.
3. Don't stick to what you know. Step outside of the comfort zone and live beyond the norm.
4. Stand against those who attempt to harm others through racism and hate.
5. Encourage creativity. Experiment with ideas and concepts that are unconventional.
6. Continue expanding your knowledge of the world around you.
7. Experience different cultures and ways of living, understanding societies and how they function.
8. Maintain a healthy lifestyle through consistent exercise and diet.

Empathise and have compassion towards those less fortunate, helping them whenever possible.

Empathy and compassion are values that are important to understand. In an age where the number of people suffering with depression is increasing, it is important to help those in need rather than ignore their suffering. Not only that, but there are several people suffering from poverty, including those who lack the ability to live within a comforting home. Even further, there are those who are dying of starvation without any food or water, hoping and

praying for someone out there to help relieve their pain. There are people struggling from illnesses with the inability to afford medical care, pushing them even further into depression. Furthermore, there are those who are forced to deal with racism daily, suffering from being judged based on the colour of their skin. The list goes on and on.

Having empathy and compassion is an instigator for those who wish to help these kinds of people. It is a means of understanding the suffering of others. As stated by Heidi L. Maibom, 'being able to share the affect of our fellow creatures is arguably one of our more remarkable capabilities' (Maibom, 2020, pg. 50). Acting upon these feelings through helping others is what every human being should strive to do, but it seems unreasonable to expect that at this point. An act of kindness goes a long way.

Encourage creativity. Experiment with ideas and concepts that are unconventional.

Creativity is a form of expressionism, allowing us to present ideas and concepts in unique and interesting ways. Experimenting with creativity allows us to move beyond the expected, creating deeper and more impactful pieces that will inspire people for generations. Some of the most successful and influential artists are those who have created unconventional artworks, which have been displayed and discussed for many years.

Creativity extends beyond the world of art. The greatest advancements of human civilisation are the results of creativity and ingenuity. It allows us to create solutions to problems, which in turn helps develop societies and communities.

Throughout history, it is clear that 'creative people tend to defy the crowd' (Sternberg, 2018, pg.320), which may be difficult, but is important to consider, nonetheless. As further stated by Sternberg, 'The question, therefore, is whether creativity will be a force for good or evil as we advance into the twenty-first century' (2018, pg.330). Only time will tell.

Experience different cultures and ways of living, understanding societies and how they function.

There are several different cultures around the world, each with their own ways of living, societal functions, and daily habits. Experiencing a variety of different cultures allows you to expand your knowledge of the many ideas that can be shared or contrasted across civilizations. This in turn may help shape your values, which can be important for growth and development. This is reinforced by Robert Fischer, who states that 'the economic and social context within which groups of individuals are operating has a systematic effect on how values are structured' (2013, pg.233).

Humanity has developed for thousands of years, culminating in the cultural diversity we see today. Experiencing the effects of this first-hand is a wonderful feeling.

Bibliography

Heidi L. Maibom. (2020) *Empathy*. Routledge.

Robert J. Sternberg, James C. Kaufman, et al. (2018) *The Nature of Human Creativity*.
Cambridge University Press.

Michele J. Gelfran, Chi-yue Chiu, Ying-yi Hong, et al. (2013) *Advances in Culture and Psychology*. Oxford University Press.

Task Three: Practice-Based Writing

Memory is a complex topic that has been difficult to fully understand. The most prominent memories are those that have left a lasting impact on an individual or a group. A fleeting moment has the chance to be remembered fondly for the rest of your life.

When I was tasked with visually representing a memory through an image, there was one that stood out above the rest. I was free to represent this memory without any restrictions, which allowed me to create an abstract piece that was not required to be entirely realistic in its visual presentation. The memory I chose is important to me, which provided me the opportunity to have a deeper connection with the piece in comparison to most other projects I have worked on.

The memory itself is of a moment of pure bliss where I sat atop a ridge, staring down at a valley below. It is understood by professionals that 'scene perception is spatially dynamic

and temporally extended' (Hollingworth, 2008, pg.123), which in this instance required me to sit for a moment so that I could effectively absorb the complex landscape.

Through the calming atmosphere, my mind was free to wander as all my negative thoughts left me, being replaced by a flurry of positive thoughts. To visually represent this, I designed a wave of visuals that can be seen as flowing both inward and outward. This duality was the central concept, which is why it is the most prominent aspect of the design.

The joy that I felt in this moment provided a new level of inspiration and creativity, which helped enhance the ideas I had hoped to develop further. This is supported by Anette Schirmer, who states that 'joy broadens ongoing thought processes, making people more creative and improving their ability to solve problems' (2015, pg.176), and that joy 'stimulates an individual's exploratory drive' (2015, pg.176).

Behind the silhouette of my head is the bright light of the sun, which is used to represent the warmth that shone down upon me. All the most important parts of the image are centralised, with the rest of the piece extending outward from the core. The design is therefore more focused on the way I was feeling rather than the specific details of the landscape, but its significance cannot be understated.

The beauty of the surrounding nature was astonishing. After spending so much time looking at man-made structures, it was pleasing to see a view that was untouched by mankind. From the rolling hills to the flowing waters, from the gentle breeze to the calm sounds of nature, it was a wonderful atmosphere. It became clear to me that natural environments were sacred and important, which helped reinforce the notion that 'Emotion or feeling resides at the heart of our human capacity to experience landscapes as meaningful and a wish to prevent their destruction' (Tilley, Cameron-Daum, 2017, pg.10).

I believe I have achieved my goal of effectively representing this memory through a clear design. Its meaning may not be understood by everyone at first glance, but it is intended to represent the connection between the mind and its surroundings.



Bibliography

Steven J. Luck, Andrew Hollingworth. (2008) *Visual Memory*. Oxford University Press.

Anette Schirmer. (2015) *Emotion*. SAGE Publications, Inc.

Christopher Tilley, Kate Cameron-Daum (2017) *Anthropology of Landscape: The Extraordinary in the Ordinary*. UCL Press.

List of figures

Figure 1: *Memory Image*, Kayne Evans (2021)